



LITERARY SUPPLEMENT

75th Year

15 OCTOBER 1976

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# TLS

## THE TIMES LITERARY SUPPLEMENT

FRIDAY • 22 OCTOBER 1976 • No 3,893 • 20p



Sir Thomas Boucham in 1929, as seen by Edmund Dulac, who caricatured Becham several times, and made a grotesque doll-sized effigy of him when Becham was dilatory over payments for Dulac's stage and costume designs: taken from Edmund Dulac by Colin White (205pp, Studio Vista, £10.50), which is published this week and will be reviewed in a later issue of the TLS.

Sex since Kinsey  
by Liam Hudson

Edgell Rickword, Steven Marcus, Nicolas Nabokov

Noel Coward by Alastair Forbes

Leni Riefenstahl, Paul Strand, Photomontage

Caxton by George D. Painter

Fiction:  
Jean Rhys, Jacky Gillott, John Ehrlichman

Commentary: Nicknames, James T. Farrell

Convoys and U-boats  
The Battle of the Boyne

The lexicography of everyday life  
by Randolph Quirk













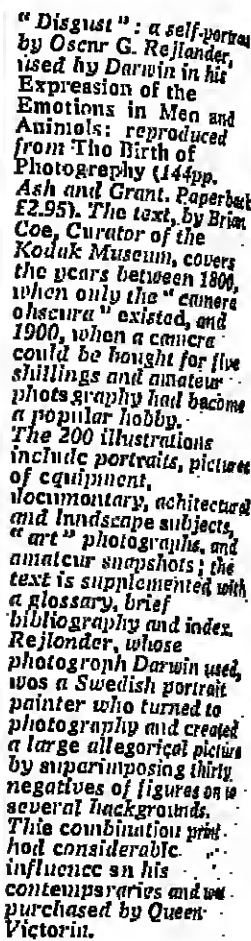


**By John Naughton**

My passion for Africa, which up till then had been for the country [sic] as a whole, was now concentrated on the Nuba: Kordofan, a province of the Sudan, was now the central point of my plans. I

Miss Rufenstehel has made excellent use of this fascinating material. *The Last of the Nubians* is divided into five chapters which describe the general features of the tribe and its environment, its agriculture and the *zoro*ba camp which the herdsmen and the *zoro*ba herders live in, the *zoro*ba herds which play an important role in communal life, and, finally, the death. Each chapter begins with a pertinent account of the relevant material drawn from Miss Rufenstehel's own research and from the previous studies of the Nubians. The author is anthropologist F. S. Nedel and by Rolf Engel of the Max-

Misa Rifenstahl, to put it bluntly, is not exactly the most distinguished director around; and indeed, the insight evinced by her photography is not mirrored in the text of the book, where the continual use of the adjective "primitive," "exotic," and "barbaric" is, in general terms, the significance of wrestling in Mesekin life, to take just two examples, do not suggest the workings of a profound critical acuity. But perhaps that is the key to Rifenstahl's exposure of an extraordinary career: in the making of two powerful films about the Nazis (on the Nuremberg Rally and the Berlin Olympics) on the one hand, and a sympathetic and sensitive social life of a Jew-widowling African tribe on the other, the truth is that she is, primarily a visual artist who lives and works by instinct—not a reasoning, equivocating, agonizing intellectual.



There are shades of this in the present book. The project is embodied was formulated in terms of making a portrait of Africa and its people". According to Basil Belton, Strand, having already worked in Egypt, "wanted to go beyond the Sahara and find, if possible, a group of subjects that would enable him to explore and celebrate the peoples who live there in great diversity but also within an understanding of culture. This would be a portrait of a specific group, yet a portrait whose specificity might characterize the whole Saharan world as a whole."

But time and again he returns wistfully to the notion that his colloquy has captured not just the "essence" of Ghana, but also of "Africa". The claim, to my mind, is specious. It is also unnecessary. Strind's pictures may, sometimes, convey ambiguous messages; but they are perfectly capable of speaking for themselves, and it would perhaps have been wiser to allow them to do so. And this reviewer at least did not draw too many conceptual generalizations out of them.

Many of the photographs in the volume are already well known, and some were hung in the Strand Perspective which the National Portrait Gallery held earlier this year. It is a pleasure to see them again, beautifully reproduced. As with all of his work, it is the portraits which strike, one most particularly on account of the extraordinarily calm, trusting way his subjects look straight into the camera. That they felt able to do so speaks volumes for the integrity of the man behind the lens. Would that more photographers were worthy of such trust.

denationalists, which traditionally attributed  
 effects to "plumier production." The  
 "mechanism of inspiration" is what  
 Surrealist artists wanted: a mechan-  
 ized process which engendered their  
 unprecedented expression of their  
 unconscious. The Surrealist Picture  
 making procedures which necessar-  
 ily stated even a small measure of cere-  
 bration were, in the most virtuous  
 forms of Surrealism, proscribed.  
 Tula was asking a lot of artists, how-  
 ever, to believe in the power of the  
 automatic as that. Paintings in  
 such as those of Dell or Magritte  
 did not therefore fulfill the pure  
 expectations of the appropriat-  
 ists of Surrealism's creativity.  
 Though the system of the ch-  
 anges might give all the  
 appearance of having done so.

Down Adams examines such theoretical considerations, in her thought-provoking and marvellously (I use the word deliberately) illustrated book. With *Atavistic Economy* she has brought together a selection of rich and evocative images under the umbrella of photomontage. She discusses the ways in which (considering the different uses of the medium) technique and form may be employed to achieve a variety of aims, attempting an exhaustive exploration of the many pictorial spheres in which photomontage functions. She has nevertheless rendered it more difficult to situate her work in theory, and to history, and social studies as well.

The act of using (as in Dada and ready-to-hand cultural detritus) the form of a photographic or photographically produced imagery, imagery ostensibly made to the fit place for all the people.

**By Aaron Scharf**

Appropriately, Mrs. Aides discusses the inevitable interrelation of montage film techniques, those especially of Eisenstein and Dziga Vertov, with the "still" (or perhaps not so still) techniques of the *photomonteurs*.

Much attention, inevitably, is given to this work of John Heartfield, whose trenchant photomontages became a vivid instrument of ridicule in the battle against fascism. Heartfield's earlier con-

For Heartfield as also for monteurs such as Max Ernst, scrupulous technique was considered essential, for only an immaculate pictorial logic (rational space, light and shadow, consistent scale and meaningful scale) could bind together those startling fragments of remote and unrelated objects to render the new reality believable. But unlike Ernst, Heartfield was concerned principally with social, not artistic, statement, and to that end always exhibited his parodic which carried his photomontage next to the original itself.

The idea of reconstituting reality using "reality" itself in the form of photographs, of making so to speak a new world, appealed immensely to artists throughout Europe in the 1920s and 1930s, those decades in which artists dedicated themselves to the belief that a new technological future would unquestionably be a better one. The process of photomontage reflected, at least symbolically, modern industrial engineering techniques in so far as the method was largely

one of mechanical construction from "prefabricated" parts. In a curious way it also reflected the profligacy of the modern era in which the throwaway images of human history were severed from their natural visual and literary contexts.

Max Ernst's provocative thoughts on the visual significance of collages are raised in *Photomontage* and are repeated with more and more vigor with repeating here. Though Ernst's often employed photographs, his graphic work was made predominantly from engraved ephemera in the form of illustrations culled from magazines and books. Mrs. Adele Maguin justifiably discusses him in the context of collage, and his work would be pedantic to exclude from a discussion of photomontage and montage imagery drawn from other pictorial sources, particularly as the engravings themselves were mainly found on, or kindred to, photographs. Ernst tells of a rainy day in 1919 and of his feelings while engaged in collage, and related subjects among the illustrations contained in a *case chronologique*.

There I found brought together elements of figuration so remote that the sheer absurdity of their collection provoked a sudden intensification of the visionary faculties in me and brought forth an illusive succession of contradictory images, double, triple and multiple images, piling up on each other with the persistence and rapidity which are peculiar to love memories and visions of hell sleep.

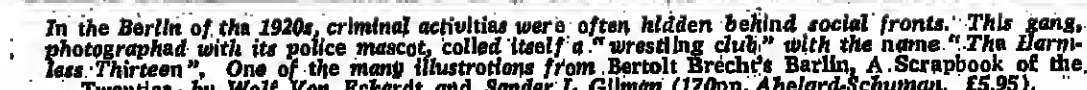
I am reminded of a survey made during the Second World War to discover which books American military personnel overseas most preferred at the time. Not surprisingly, and with an inevitably strong element of nostalgia, the book turned out to be the massive Sears Roebuck mail order catalogue.

There is one important aspect of photomontage which I feel is too lightly passed over here: doubtless, due to this publisher's desire for brevity rather than the author's oversight: the way in which the proto-photo-montageists exploited the medium in the illustrated reportage, the political and comic cuts of the popular picture magazines. Hausmann's claim cited in this book (like that of George Grosz)—that he was the first to use photomontage in 1915—must be disregarded. For it obscures a rather crucial characteristic of this medium, namely, its origin in anonymous, anonymous in origin, modest in its artistic aspirations and universally intelligible.

Mrs Ades repeats the words of Sargel Tretyakov, an active photomontage artist at the time, attributed the idea to the "anonymous masses". True and important. Yet one concession might be made to Hausmann: In the hands of artists the full potential of photomontage may be better realized. Because of the ease with which the technique can be employed, there is the danger of it becoming "a dull routine". As El Lissitzky said in 1928. But he knew the "powerful" and "[photomontage] turns out to be the most successful method of achieving visual poetry"

Politically, photomontages were and remains a most efficacious polemical and didactic tool. Following its use in Berlin it was brilliantly handled by the Russian Constructivists, notably Alexander Rodchenko and El Lissitzky about five to six years after the 1917 Revolution, coinciding, it should be noted, with the general though unenforced ban on abstract Constructivist and non-objective Suprematist work.

It is necessary to repeat that the photographic medium is, essentially, a subversive medium and not a style. The book shows the high point of photomontage reached in the 1920s and 1930s, particularly in Germany during the rise of fascism. But despite the efforts of the pictorial artists, not to mention the cerebral artists and the sublime efforts of Brecht and Piscator in the theatre, we know that their hopefulness was not enough. Their visual investigative work was not enough. None the less why, even in the purely visual cinema, has photomontage lost its former power? Is it that the abundance of images from television and film have so overwhelmed the viewer's weight, incapacitated it? Mrs Acker illustrates a number of photomontages produced since 1940. And while that kind of imagery is almost certainly as effective as ever, it is different, at least in view of the examples given, seems faded. It lacks the inventiveness, the dedication, the ferocity certainly, of its prototypes. Perhaps the invention and optimism of the surrealists had been exhausted by the time the mission ingredients were



With drawings by J. J. J. Does bread and butter fall more often  
butter alse driva' or up? Did Pomey really owe his vigour  
to can enter can of spinach? Magnus Ryka answers these  
many more questions in his latest crop of scientific accidentals.  
Many of the trells were started during the TV series.  
Don't Ask Me.

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Foreword by H. K. H. The Princess Anne  
Mrs Mark Phillips. G. G. V. O. 1985

I just woke up one morning and the idea was there: I would fly my house to the States and hide through the States. According to Cooper describes how the route was: her house was 2,000 miles through Nebraska, Wyoming, Idaho, Colorado, Kentucky, West Virginia, Virginia and Pennsylvania. 4 pages of photographs, 1 map £3.50

Available again is Ruth Praver Jhabvala's  
A Stronger Climate, a collection of nine stories  
about Europeans in India. £3.95.

the book contains some memorable pictures of the life of the following generation. I have already mentioned the picture of the old Kaur girls, or Maori girls, some excellent portraits of the two generations of the Maori people, and the picture of the Maori people, which is a very good one.

BASIL GREENHILL:  
 1845-1917  
 17, 20, Newton Abbot (David and  
 Charles) £8.75.

Basili Grasshills' A Quipudzi  
Camera, 1845-1917: is yet another  
collection of old photographs. Of  
such we cannot have too many.  
The pictures they saw with their  
eyes, they have put on their  
original photographic plates. The  
plates are of various sizes, and  
represent the most interesting  
and valuable of the collection.  
The plates are the most in-  
teresting of the collection, and  
the most of value to the  
collector of old photographs.  
The plates are the most in-  
teresting of the collection, and  
the most of value to the  
collector of old photographs.

twelve other publications on the  
writing history to his credit. It  
published mainly called many from  
the Peabody Museum, at  
Greenwich and from Mystic Sea-  
port, Connecticut, show small craft  
as well as large, from sleek yachts  
and fishing luggers to massive  
barkentines and early funicular  
liners. Here is a crew of whaling  
seamen from Deyoung's wharfed  
harbour; a group of sailors of Apple-  
ton in the ferry with two women  
ladies fully laden with floral ha-  
vyells end umbrella. Here is rough  
old Captain Cleveland prowling the  
cabin of whaling  
Charles W. Morgan; dining a  
Goat, Cornishman, sailing a  
sloop in the River Thames  
The finest photographs, however  
are of the tall ships in full sail  
like the schooner Governor Ames  
from Maine taken in 1888.  
The reviewer's double spread  
of a "barker" design is summa-

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## THE BRAZILIAN PEASANTRY

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 Lawrence A. Babo. The author presents a detailed examination of popular Hindu rituals in Chhattisgarh, a rice-growing region of central India, and notes that certain key ideas—concepts of pure/impure, male/female, hot/cold, benevolence/malevolence—are basic to that region's theology and its view of the world.  
 \$12.50

## CLASS AND CHARACTER IN FAULKNER'S SOUTH

**Myra Jehlen**, Using the tools of both literary and historical analysis to order and describe Faulkner's fictional South, the author focuses on the ways in which Faulkner's characters illuminate his own view of evolving class structure and the tensions between whites and blacks. \$12.50

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Eric de Marc







## ***TLS Commentary***

## Prologue

Of each of them so as it seemed me  
And whether they were any of that degree  
And in what way else they were gone  
And of a suspect thence I had begun

[illegible]

*A page from the Prologue to the Canterbury Tales, included in the British Library exhibition which runs until 31 January, 1977.*

**George Allen & Unwin**

"Persley" Peel, the sprigged-calien

There is a powerful impropriety from Eric Partridge, and a preference in which the compiler usefully clarifies and defends his somewhat eccentric omissions: racial and regional nicknames, plant and animal names, military, professional and technical terms, honorifics and family names. Partridge makes an exception here for the eighteenth-century Barrymore sibilings, rake, gambler, gammy-legged and shrew, respectively known as Hellgate, Newgate, Chinglegat and Billingsgate. Mr Mobla has set his face against slang, and the word is out of the language. The word "cop" is barred, but "pobby" and "Powler" recall Sir Robert Peel (not to be confused with his father).

The Clark Lectures for 1976 will be given in Cambridge under the auspices of Trinity College, once a week for six weeks, at 5 o'clock on Wednesday afternoons, starting on October 27, when Donald Davie will lecture on "The Nonconformist Contribution to English Culture". Thereafter Professor Davie will discuss the history of English literature, in its relations with the national culture, from 1700 to a whole of the title of the series as a whole is "The Literature of the English-Speaking Countries 1700-1970". The dates of the forthcoming issues of *The Times Literary Supplement*.

Yet, as so often, a great deal of information is denied us. What about the length of the novels, estimated sales figures, unpublished works (Mrs Murdoch's discarded novels, say), the critical silent reviews? (The *Kingsley* *Amis* reviews, for instance, distinguished this period as "the most important marked achievement of the 1960s." The book has been immensely long on

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circumstances. But the contributors to this book seem nearly all to have the nature of their work as a *Sonderauftrag*—a "special order" or answer for. There has, undoubtedly, in years not long past, been uttered a terrible deal of nonsense about the pleasure and dignity of writing, mostly by people having no great practical familiarity with it.

mortar, plaster, paint and all other kinds of building material and dirt," and his hands are thus made "dirty." The agricultural labourer author tells us "what a dirty, filthy job" threatening is; the palmist author finds very unpleasant the work of "stripping layer after layer of civilisation from the palms, and then hanging on the walls perhaps anything from three to thirty years"; and his soul "burns with hatred" as he sees his workmates and himself forced to take great risks, to work under the most insanitary conditions, to inhale day after day nauseating vapours from the various preparations one has to use, vapours that foul the stomach and penetrate into every organ of the body, and which will ruin the eyesight.

The simple, unaffected contribution on the life of the docks by R. G., with its implicit philosophy of patience, stands out amid the "fine writing" of most of his fellow authors with tenfold effectiveness. His story should move the most callous. Yet, alas! the most important contribution thus admirably: "This little neighbourhood where I am living now, and have lived since birth, is surrounded by docks, mainly called 'Surrey Docks', being situated in Surrey. It is in the summer, quite a healthy and interesting place, but most dreary in winter, no boats or noise of vessels, &c." Here, surely, speaks the authentic voice of that much maligned and despised person, the English workman.

which Mr Christopher Hibberd referred to in his letter of October 1, was improvised by Dean Stanley in the Common Room of University College, Oxford, as an example of how to win the Newdigate Prize. Dean Stanley's poem also contains the line:

While at these words the wise men stood appalled. Someone suggested Daniel should be called. Daniel was called, and just remarked in passing, "O Mene, Mene, Tekel, and Upharsin!"

Drummond of Hawthornden was arguably the best poet Scotland produced between Lindsay and Romsay, and this volume includes a comprehensive selection of his most outstanding work.

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## 'Reflections on Language'

About the functional analysis of linguistic structures, Mr. Pullum makes the following incredible claim: "There is absolutely no reason why we do with the functional analysis of A-type words what we do with the necessary (technical) vocabulary for the description of the corresponding deictic between them should be subject noun, phrase, clause, verb, etc. and that this approach is any simpler than what we do in the world." But, on the contrary, everything I have just said, as well as what he himself says earlier in his letter, shows the inadequacy of the very way in which he has proceeded to isolate the functional elements of such sentences. For example, there is no way to identify the functional elements of the above sentences, nor of the infinitive, number, or tense of the verb, affirmative and indicative sentences in English, unless we have a vocabulary rich enough to identify the main

Both Mr Pullum and Mr Lightfoot write as if I were a linguist presenting yet another theory of the structure of syntax. But that is a mistake; I am not a linguist and I offer no theory of syntax. My point was rather that Chomsky's "neutral scientist" is not in fact neutral. He makes very strong and unargued assumptions about the nature of the theory of language.

tion was published earlier this year.  
PETER LEVI is a Fellow of Compton Hall, Oxford.  
F. S. L. LYONS is Provost of Trinity College, Dublin. His books include *Ireland Since the Famine*, 1971.  
DREWRY MAW is a lecturer in *The Lament in Dialects*, 1975.  
HUGH McDONALD is the Channing in the Faculty of Music at the University of Oxford.

IGN VINOGRADOFF edited the correspondence of the Emperors Alexander III and Nicholas II with Prince V. P. Meshchersky for the *Oxford Slavonic Papers*, 1962 and 1964.

D. C. Warr is Professor of International History at the London School of Economics.

CHARLES WHEELER was BBC correspondent in Washington from 1961

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**By Alastair Forbes**

never took to school, he certainly took to books, and that in quite a big way—at the Army and Navy Stores first pinching a suitcase in which to put the books he picked (and got away with).

In literature his first and best love was E. Nesbit. When, as a young man, he visited Roanney, Morristown, where later he was to have a country home for many years, he was

pageboy in a *Chatterbox* Hawtrey produced Noel never tired of looking at his own success in *Hamlet*, "The Gunner" and *Hamlet*. He owed him. He was with him in several productions before he was twenty.

Hawtrey (writes Leibel) gave him lessons in the difficult art of laughing naturally on stage and forbade him ever to keep his

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size, though at six he still could not tie his own shoelaces and make such scenes, when his day-school would not do this for him, that he had to be taken away from it. But if Noel

never took to school, he certainly took to books, and that in quite a big way—at the Army and Navy Stores first pinching a suitcase in which to put the books he picked (and got away with).

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His first two words sur scene were "Hello Dolly", and his second line: "Crumba, how excit ing!"

Hawtrey [writes Lesley] gave him lessons in the difficult art of laughing naturally on stage and forbade him ever to keep his

In March, 1913, on his way from Boston to tour up north in Gertrude Haumann's Hannels which he

large juvenile cast. Noel made acquaintance of a half-Danish; Irish jolly lads, or fifteen years his senior. Gertie Alexandra, Dugmar, Lawrence Klissen, otherwise Gertie Lawrence, who first told him some risqué stories and later proceeded to him a practical demonstration of the facts of life, of which in every he was not to stand to

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